Michael S. Miller

Special Report

Radio

New tools, new tunes

By J. Fred MacDonald

Radio is experiencing one of the most innovative and competitive periods in its history. No longer a staid business of local broadcasters programing for changeless listeners, American radio today is reassessing old formats, pinpointing new audiences and broadening its perspectives. Not since the 1950s, when tv supplanted it as the principal medium of mass entertainment, has radio been in such a scramble. Only this time it is radio that is on the upswing.

The sources of this activity are several. New technology is revolutionizing the meaning of radio. Deregulation is catalyzing competition. A perceptible revival of the national economy is increasing the financial stakes. And shifting demographic patterns are challenging programers and advertisers.

"These are terribly more competitive times," says Jhan Hiber,

(Continued on Page M-10)

J. Fred MacDonald, a frequent contributor to Magazine, is a professor of American cultural history at Northeastern Illinois University, Chicago. He is the author of a book on radio history entitled "Don't Touch That Dial!"

New tools

(Continued from Page M-9)

president of Hiber, Hart and Patrick, a Pebble Beach, Cal.-based radio research company. "About half the radio stations in the country are not making money, and few will make money unless they come up with new ideas and get back to the basics of what radio is all about —being a good station and serving the public."

A key element is modern technology, which is being integrated into radio. There are already about 200 am stations broadcasting in stereo, and commercial sets capable of receiving am stereo are expected soon. By the end of the year 10% to 12% of the population will own some form of walkabout radio.

Arbitron has plans to use computer terminals in subscriber stations soon to disseminate ratings reports and rolling monthly averages. And one industry seer anticipates that automobiles will soon be equipped with radios capable of receiving more than one signal simultaneously. With jacks and headsets, each passenger can listen to his or her own station.

Computer technology is also a part of news reportage. At stations like KNEW (am) in Oakland, Cal., and WOR (am) in New York, news personnel are carrying computer terminals when they rush off to cover fast-breaking stories.

Satellite distribution is rapidly making radio once again a major medium of nationally known personalities. Larry King on Mutual has become a national phenomenon.

"We feed wire service stories, our own news copy, even our commercials into our computer," says Ted Feurey, assistant news director at WOR, "and reporters in the field gain two-way access to this data by tying their terminals to our computer via the telephone." Further, Mr. Feurey adds, "In five years all networks and news stations will have this system or one like it."

Outer space technology is also affecting radio, as communications satellites redefine the function of radio as a medium of narrowcasting. By the end of the year all major radio networks will have abandoned landlines and will rely totally upon satellite transmission."The satellite gives us as many as 19 channels with which to service our affiliates, says ABC Radio Networks president Edward F. McLaughlin. "This means that without preempting regular network news and features, we can feed our stations complete sports contests, political speeches with only local appeal, and underutilized programing such as classical music, drama and children's shows."

Westwood One, with offices in Los Angeles and New York, claims to be the nation's largest producer-distributor of syndicated radio shows. It is one of the few major independents not recently purchased by network radio, and at Westwood, satellites mean big business. "We are transmitting simulcasts of HBO musical specials, we air live rock concerts and we have 28 different regular features, such as a weekly one-hour country-music concert, 'Live from Gilley's,'" says Norm Pattiz, Westwood One's president.

While Mr. Pattiz sees the continuance of tapes and discs as means of program distribution, he notes that "satellites will take a larger share and increase flexibility considerably." But, he continues, "competition among major suppliers of programing will be intense."

Satellite distribution is rapidly making radio once again a major medium of nationally known personalities. Larry King on the Mutual network has become a national phenomenon with his provocative early-morning talk show. Bob Law is the host of a black-oriented overnight talk show that originates at WWRL (am) in New York, but is heard throughout the East, Midwest and South. Certainly, there have always been network newsmen, such at ABC's Paul Harvey, now heard on 1,075 stations and host of four of the top nine shows in network radio. But there are also new personalities in unfamiliar formats, including Dr. Demento, whose banter and novelty recordings are syndicated by Westwood One, and Susan Forward and Toni Grant, psychologists whose talk shows on ABC treat psychology-related issues.

In the scramble for listeners, many stations are disregarding old barriers of race and language. "We see greater numbers of stations expanding to include black audiences."

Coupled with new technology, governmental deregulation is also affecting contemporary radio. Under the Reagan administration, the Federal Communications Commission has lifted requirements regarding news and public service announcements, dropped log requirements and lifted limitations on commercial minutes. Further, licensing regulations for operators have been discarded, and licensing periods are now seven years instead of three. In May, the FCC voted to add new stations to the fm spectrum, a ruling that is expected to result in the creation of 600 to 800 new outlets.

Deregulation is getting mixed reviews. Speaking specifically about the allocation of hundreds of new fm licenses, Kalamazoo, Mich.-based James H. Duncan Jr., editor and publisher of "American Radio," believes it will have a "disastrous" effect. "This will only shrink radio's pie and mean the loss of revenue for all stations," he says. This is at a time, he continues, when "radio is already the most competitive medium."

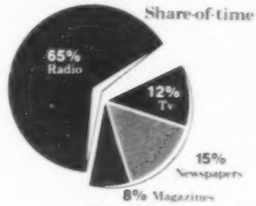
For Miles David, vice-chairman and chief executive officer of the Radio Advertising Bureau in New York, deregulation is allowing station operators to be less concerned with rules that were often obsolete and burdensome. As for the new stations, Mr. David believes that "in a world of 8,000 to 9,000 existing radio outlets, a few hundred new stations will not have a tremendous impact."

But at ABC, president Mr. McLaughlin welcomes the additions, noting "we have services to sell, and more stations mean more potential sales." He adds, "for stations extend broadcasting hours, that helps, too."

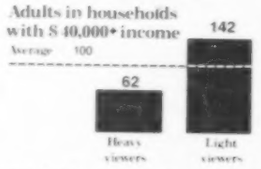
This period of flux has extended throughout the radio business. At National Public Radio, for example, multi-million-dollar budget shortfalls have resulted in massive firings and program cutbacks and rumors of bankruptcy. NPR is left practically with only its two news-features programs, "Morning Edition" and "All Things Considered." Yet "A Prairie Home Companion," produced by Minnesota Public Radio and syndicated to most NPR stations, is an overwhelming success.

Watching vs. listening

Light tv viewers listen more . . .

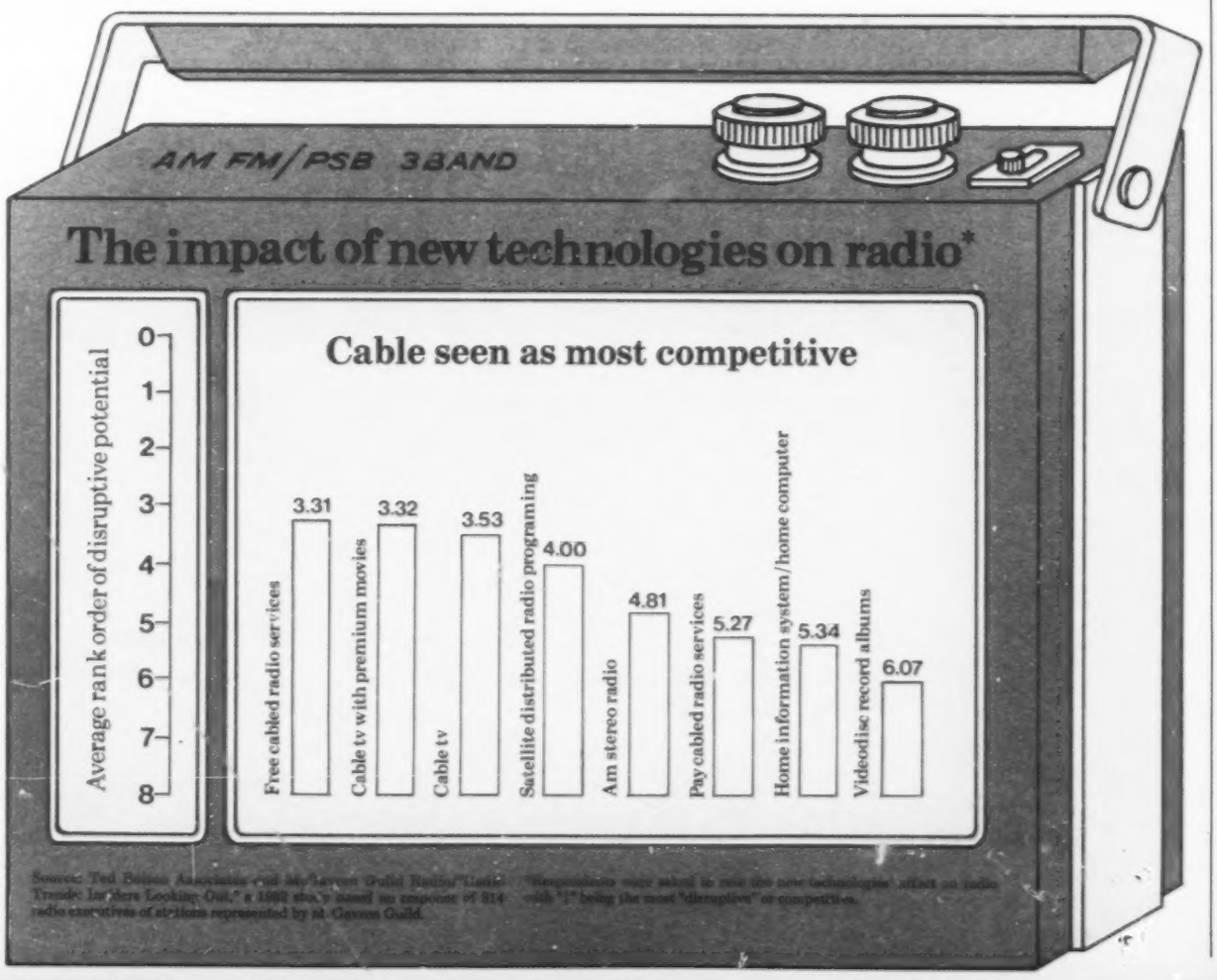


. . . and earn more



Source: Update on a national study by R.H. Bruskin Associates, commissioned by RAB.

Although tv gets 45% of adult media time, and radio 39%, it is the radio listeners that advertisers should go after, says the RAB. Why? They make more money.



Source: Ted Bolton Associates and Screen Actors Guild Radio/Cable Trends: Insiders Looking Out," a 1982 study based on response of 814 radio executives of stations represented by at Gavron Guild.

*Respondents were asked to rate the new technologies' effect on radio with "1" being the most "disruptive" or competitive.

Some local stations are also developing innovative responses. WJOK in Gaithersburg, Md., is the country's only all-comedy station. And co-owner Bob Cobbins is so pleased with listener and advertiser reaction, he has plans to syndicate the format. In Salt Lake City, KLAF mixes comedy recordings with oldtime radio shows and in less than two months has increased advertising revenue by 500%.

Traditional formats are being reevaluated. "As a result of the urban cowboy craze, our country-music audience grew greatly," says Mike Oatman, coowner and chief executive officer of Great Empire Broadcasting, Wichita, Kan., which has nine country stations in the South and Midwest. "But to keep the younger converts to country music, we added a good deal of the more traditional sound to our play mix, since young people prefer the older, less acoustical music."

"Formats are being splintered," says Pam Hamilton, vp-director of creative service for RKO Radio Networks. "There is so much crossover entertainment that the older designations are becoming passe, and programers are culling from all formats to create hybrids suited to specific markets."

This point is underscored by Mr. Hiber of Hiber, Hart and Patrick. He says that the new urban contemporary format is having great success playing music meant to appeal to listeners of all ethnic backgrounds. "In New York we worked with WRKS-FM to attract black, white and Hispanic listeners," he notes, "and in Detroit, with a small Hispanic population, the appeal was narrowed to blacks and whites."

In the scramble for listeners, many stations are disregarding old barriers of race and language. "We see greater numbers of stations expanding to include black audiences," says Bill Baldwin, vp at the New York-based Black Radio Network. Conversely, many black-oriented stations, particularly with urban contemporary formats, are luring nonblack listeners.

Also of growing interest to broadcasters and advertisers are Hispanics, a population group expected to be the nation's largest ethnic minority by the end of the century.

According to Eduardo Caballero at Caballero Spanish Media, New York, the Hispanic market is lucrative, geographically concentrated, yet underrepresented on radio.

Still, he predicts, "within three years there will be a substantial rise in the number of Spanish-language stations, particularly on am."

If radio is turning back to overlooked audiences, it is also revitalizing some of its older appeal. Personality is being reemphasized. "The wall-to-wall music era is past," notes Mr. Oatman of Great Empire Broadcasting, "because listeners want companionship, not just music. This means disk jockeys who talk to the audience and cultivate on-air mystiques."

The power of radio in communicating personality is also understood by today's politicians. Not since the days of Franklin D. Roosevelt and his "fireside chats" while he was president exploited radio as much as Ronald Reagan.

State and local politicians also are appearing on their own talk shows, an example being Illinois' James Thompson, whose "Ask the Governor" is aired regularly on WBBM (am) in Chicago.

Black politicians have also turned to radio. The election of Chicago's new mayor, Harold Washington, was accomplished in great part through radio advertising and voter registration drives conducted by the city's black-oriented stations. In Philadelphia, the primary victory of Wilson Goode was credited in part to nonpartisan voter registration drives and community-awareness programing by that city's black-oriented stations, WHAT (am) and particularly WDAS (am) and WDAS(fm).

"I'm bullish on radio.... After suffering for the past two years, the industry experienced a very strong quarter this year, and the rest of 1983 will finish strongly."

On a broader scale, moreover, the Rev. Jesse Jackson and his Operation PUSH are using radio in their "Southern Crusade" to register 2 million new black voters in 10 southern states.

All of these developments are occurring during a time of generalized economic optimism. "I'm bullish on radio," says Mr. Duncan of "American Radio." "After suffering for two years," he says, "the industry experienced a very strong second quarter this year, and the rest of 1983 will finish strongly."

At ABC Radio Networks, Mr. McLaughlin reports a growth rate more than 20% ahead of figures for last year. "As a result," he notes, "many advertising agencies in New York and Chicago are asking for presentations on network radio as an alternative to higher-price tv and less penetrating newspapers and magazines."

Miles David of RAB summarizes this upbeat appraisal when he suggests that "only radio can target audiences and deliver frequency at a reasonable cost." And, he continues, "once advertisers realize that radio has not been hurt by cable tv, that it is the favorite medium of 65% of that sizable portion of Americans who are light tv viewers, and that the consumer with upscale education and income is most readily reached by radio, advertisers will turn to the medium as never before."

Radio executives predict the hottest formats for 1983

	All	Station managers	Program directors	Sales personnel
Adult contemporary	34%	38%	35%	30%
Rock/AOR	9	6	11	10
Beautiful music	1	2	1	
Big band	1	1	1	
Black				2
Classical				2
Country	16	16	15	17
Easy rock	1		1	
Jazz			1	
Mellow music			1	
MOR	1	1	1	2
Music of your life	2	2	2	2
News	1	2		
News/talk	5	3	5	6
Oldies/nostalgia	1		2	
Personality	2	2	1	4
Service radio				2
Talk	1	2	1	
Top 40	2	2	4	2
Urban contemporary	1	1	1	4
Dependent of market	2	4	1	
No answer	18	21	16	15

Source: Ted Bolton Associates and McGavren Guild Radio "Radio Trends: Insiders Looking Out," a 1983 study based on response of 314 radio executives of stations represented by McGavren Guild.

Rock fm: Branching out

By Mark Liff

Be it with "Solid Gold" oldies, album-oriented rock (AOR), adult contemporary, soft rock, urban contemporary, country-rock or even the new and growing top 40 fm, rock radio stations are trying to establish their own audiences and hold on to them in an ever-changing market. In the past decade, fm has increased its market share dramatically—and its share of the precious advertising dollar.

Why the different formats? "If everybody wore the same clothes, what would make someone stand out?" asks Jane Sobel, research manager, computer services, at New York-based McGavren Guild Radio.

And standing out means success.

Ms. Sobel studied am/fm formats and their strengths in 30 markets, using Arbitron shares over four sweep periods: Spring and fall, 1981 and 1982. "The major formats on the fm band are AOR, adult contemporary, beautiful music, urban contemporary and country," says the study, "AM/FM National/Regional Format Trends." Rock, in various formats, clearly dominates.

Soft rock and middle-of-the-road (MOR) formats have dropped off, the survey says. Ms. Sobel's survey shows a 110.0 share point increase for fm from spring, 1981, to fall, 1982, compared with an 80.1 share point drop for am.

"This is a dynamic and fluid medium, so competitive," says James Duncan Jr., the Kalamazoo, Mich.-based editor and publisher of "American Radio," a twice-a-year industry survey. "New York, for example, has 65 or 70 stations scrambling for a piece of the pie. The No. 1 station last fall, WBLS (fm), had only 5.6% of the listeners."

And when one station falters, there are five or six others "ready, willing and able to swoop in and take over," he adds. "Stations are looking constantly for a vacuum they can fill—for positions, advertising-wise. Advertising is the bottom line."

"Fm contemporary radio has been dominating am for years now," says Jeff Pollack, a radio consultant in Pacific Palisades, Cal. Rarely do am stations dominate markets if they play contemporary music, he says, adding that "99% of markets are dominated by fm rock."

Adds Gary Stevens, president of Doubleday Broadcasting Co., which has nine fm stations across the country: "Fm in general is big—62% of all listening is on fm. And, for the first time, a majority of billing is fm."

And in the 18-to-34 age bracket, which is the prime audience for rock music, the listener share is closer to 80%, Mr. Stevens points out.

The switch to fm started in the late 1960s. Fm began playing songs heard on am—but in stereo, with clearer sound. "People discovered fm and the improved quality of signal and it just exploded from there," says Mr. Pollack, the California consultant.

Fm rock had its roots in "underground" or "progressive" fm stations that generally played album cuts. The screaming top 40 am deejay was replaced by a more "laid back" fm personality —often a "graduate" of college radio—who almost whispered into the microphone, nonetheless playing hard rock.

"Progressive stations attracted a younger audience to fm, which, until then, was dominated by beautiful music, classical or simulcasts," says Mr. Duncan.

"Eventually, old-line progressive stations attracted big audiences, but had a hard time selling their product."

And when they did make advertising sales, "they had a hard time collecting" from here-today-gone-tomorrow "head shops" and other similar stores, he adds. "They had a terrible time attracting mainstream advertisers to that format."

Among the pioneers were WNEW (fm) and WOR (fm) in New York, industry observers say. From this grew album-oriented rock, under the tutelage of prominent consultants. Their concept? "Play the cream of albums, the superstar concept," says Mr. Duncan. "It was extremely successful between 1974 and 1981."

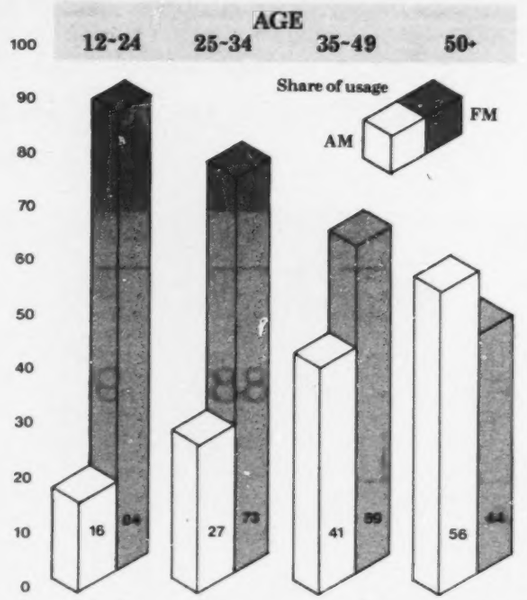
These stations were able to attract "blue chip advertisers" because their demographic audience was so diverse: The average AOR audience is as follows, according to Mr. Duncan. Teen agers make up some one-fourth

(Continued on Page M-28)

Mark Liff is a New York-based writer.

Frequency vs. Amplitude

Who's winning by ages of listeners



Source: Fall, 1982/spring 1983 RADAR reports, copyright by Statistical Research, Westfield, N.J., 1983-Vol. 1.

The Superjock carries on

By Ed Zotti

It's 9:45 on a weekday morning in Chicago, and WLS (am) radio deejay Larry (Uncle Lar) Lujack and sidekick "Li'l Snot-Nose Tommy" Edwards have just launched into their daily feature, the widely acclaimed, world-renowned (they claim) "Animal Stories."

"I think you're going to be excited about this gift we got in the mail, Li'l Tommy," says Uncle Lar in his sardonic baritone voice. "Guy writes, 'dear Uncle Lar and Li'l Tommy, having been inspired by your recent animal product story concerning that poor guy at the disco, I have purchased for you your very own official animal stories disco kit.'" "Oh, good," chirps Li'l Tommy.

"See, what he sent us here, Li'l Tommy, is this big hefty hickory smoked sausage [laughter]. Now, I'm going to show you how this official disco kit works. First I'm going to hypnotize you, so close your eyes, and you're slowly sinking into a deep sleep. You there yet [giggles]? Okay, now imagine you're no longer Li'l Tommy but instead you're some cheap bleached-blonde floozy in a disco.

"Now don't open your eyes until I tell you. I'm going to install the disco kit here [sounds of exertion intermixed with giggles] so you can get an idea how this works. Now, imagine you're this cheap blonde floozy in the disco, and I'm standing there next to John Travolta, okay, and you walk in and see us there. Admittedly John Travolta is better looking than I am, but now that I have my disco kit installed [sound of someone standing up], I want you to check this out . . . "

"Can I look now?" Li'l Tommy pipes up.

"Yeah, and tell us which one you'd go for." [Eruption of hysterical laughter, general commotion. Continues for 20 seconds.]

"I mean, you're going to be hitting on me all night, right?" [Insane cackling from Li'l Tommy. Renewed pounding on table, more laughter.] "I mean . . . this *commands respect*, doesn't it? Thank you, folks, for one of the most useful gifts we've ever received."

Thus concludes another off-the-wall edition of a comedy bit that has helped to make Larry Lujack something of a legend, both in Chicago and in the radio business generally. At a crusty 43, he's the most listened-to morning personality in the city among the all-important 18-to-44-year-old audience. (But in terms of over-all audience 12 years old and above, Wally Phillips of WGN (am) takes it away with an approximate 15.5% share, compared with Larry Lujack's 8.4%.)

More to the point, Superjock, as he is referred to by the station, has been at the top of the heap in Chicago more or less continuously since 1967. That's quite an achievement in rock 'n' roll radio, where personalities come and go like the phases of the moon.

Mary Hershey

"You're only young once," says Larry Lujack, "but you can be immature forever."

"I've been listening to him since I was a kid," says Terri Hemmert, morning deejay at WXRT, Chicago, an fm progressive rock station. "I have nothing but respect for the guy. Comedians might go on tour or something, but they don't have to go on the air five or six days a week, 50 weeks a year, and day after day come up with new material. It's incredible. I hope I last as long as Larry."

Whatever his secret, Uncle Lar has helped keep WLS a contender in the competitive Chicago radio market.

The 50,000-watt station remains the American Broadcasting Co.'s only major-market am outlet that hasn't shifted from rock to news-talk in the wake of the fm onslaught. Popular personalities like Mr. Lujack are a large part of the explanation.

"We all get the same records," general manager John Gehron says, "so how do you make yourself sound different? If your format is based on music, you're only as good as the record that's playing. If it's a record that listeners don't like, they'll go to another station. But if they're listening to their favorite personality, they're going to stay because they're afraid they'll miss something."

Besides "Animal Stories," Mr. Lujack's listeners look forward to the "Cheap Trashy Show Biz Report," which is pretty much what it sounds like, complete with Walter Winchell-type telegraph key. Occasionally they'll also hear "Police Beat," a segment that deals with "drunks and sex perverts and all that kind of stuff," Uncle Lar says.

It all sounds totally spontaneous and casual, but in fact a lot of preparation goes into it. Mr. Lujack regularly puts in 12-to-14-hour days. Each segment of "Animal Stories" alone takes two to three hours of work.

"I may sound like I'm winging it on the air, but I'm not," Mr. Lujack confesses. "With some guys you can just turn on a microphone, set them down in front of it and they'll come up with something. Some days I can do that, but most days I can't. That's why I spend so much time here—to last in this business, I have to."

Having spent 25 years pounding out the hits, Mr. Lujack concedes he's a little burnt out. "I can still honestly say I love the music, but any disk jockey who tells you he enjoys listening to the same records time after time after time is lying," he says. "It's to the point now where once I leave this radio station I don't want to hear *any* music."

Admittedly, the six-figure salary Mr. Lujack pulls down—he's said to be the second-best-paid radio personality in Chicago, next to WGN's ageless Wally Phillips—goes a long way toward assuaging his pain.

In the meantime, he offers a few words to live by for his legions of faithful admirers: "You're only young once," he solemnly intones, "but you can stay immature forever."

Ed Zotti is a Chicago-based writer and a frequent contributor to Magazine.

Back in the Earle-y days of pioneers

By Morrie Gelman

In 1927, little more than six years after the historic first broadcasts of WWJ in Detroit and KDKA in Pittsburgh, there were more than 700 radio stations licensed in the U.S. Listeners were addicts, sitting up into the late hours of the night, ears glued to head sets, twisting dials, searching for reception.

There was a fascination with receiving distant stations—"DX hunting," it was called, and it soon became a favorite indoor activity. Proud was the radio enthusiast, who, after many anxious moments of groping with the dial, could pull into a midwestern home, say, KFI (am) from Los Angeles.

KFI probably was heard around the country more than any other station in the early days of radio. And KFI meant Earle C. Anthony.

Although radio personalities continue to have a powerful impact on a station's appeal, E.C. Anthony was something else again. He was a pioneer in radio, but to say just that is to credit E.C.—as his associates referred to him—with only the white bread of what he was. Also, he was a smorgasbord of things, a proud, independent, honest, complicated, eccentric man.

When he died 23 years ago at the age of 80, he still owned KFI, a station he founded in 1922. Now the station is owned by Cox Communications and plays contemporary music. E.C. wouldn't have approved. His favorite was John Charles Thomas, a light opera singer who will not go down in fame in the company of Caruso and Pavarotti. When there was a tough business meeting at KFI, when the tension got too thick, E.C. would put on a John Charles Thomas record and play it on the phonograph he had in his office. He also had an upright piano there on which he liked to play "Maple Leaf Rag," and he had an organ in the "castle," as his house near Griffith Park was called.

It didn't matter who was in his office with him. He knew presidents, business leaders, celebrities of all kinds. It was E.C.'s way of making the other guy nervous, having to sit there and listen to a long record.

Gladser Studio

Earle C. Anthony was known as a tough cookie.

He was stern, even inflexible, when it came to what he believed was good taste in programing. He wouldn't allow anything on the air that had a breath of being off color. Indeed, he was so far right in politics that perhaps the John Birch Society would have been to the left of him. For example, Mr. Anthony had to be persuaded to carry President Roosevelt's fireside chats. And during the presidential campaign of Dwight Eisenhower in 1952, he once demanded his news people read a *Saturday Evening Post* editorial in favor of the general's candidacy along with the 5:30 news. His station manager, Charles Hamilton, restrained him.

"You're just chicken, Charlie, you're just chicken," said E.C., who loved a fight.

There's a wealth of stories about Earle C. Anthony. He was one of a kind, a self-made millionaire many times over, an innovator, as different from most of today's bottom-line oriented station owners as King Tut is to Milton Friedman.

Even tv copied him. "Good Morning, World," a short-lived CBS situation comedy that lasted from 1967 to 1968 was about a Los Angeles radio station owned by the overbearing Roland B. Hutton Jr., played by Billy De Wolfe. The resemblance to E.C. Anthony was more than coincidental.

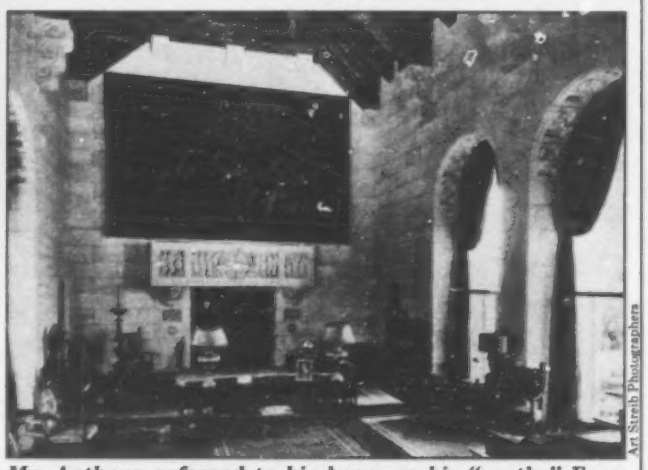
KFI, one of the great radio stations in the country, was treated as a pet, almost a hobby, by Mr. Anthony, but it happened to be a great money-maker. It was one of the original 24 clear channel radio stations in the nation (a clear channel is a channel on which only one station in the country operates at nighttime). It was long affiliated with NBC, transmitting with 50kw of power (no station in the U.S. was allowed more power) in the most favorable 640 kilocycles position on the dial.

In one anecdote about Mr. Anthony, he had his chauffeur drive to an Indian reservation outside of Palm Springs. Mr. Anthony then tuned to a rival station on the car radio and had his chauffeur walk out into the desert until the sound of the station was no longer audible. Then the dial would be switched to KFI. Being more powerful, the chauffeur had to walk a lot further out into the desert before the signal disappeared. Mr. Anthony took this experiment back to his office and ordered his sales staff to try it on clients.

Mr. Anthony actually had cars on his mind when he started KFI, wanting a means to promote his automobile dealerships. It was as an auto pioneer that he made his money. His story starts in the Midwest.

Earle C. Anthony was born in Washington, Ill., in 1880. His family moved to Los Angeles in 1892. At 17, in the spring of 1897 (the same year the Stanley twins, F.O. and F.E., built their first steam car) as a student at Los Angeles High School, he conceived and constructed what is believed to be the first self-propelled vehicle in California. After earning a degree in electrical engineering at the University of California at Berkeley, Mr. Anthony, in 1904, in association with his father, opened and operated what was then the West's "greatest" motor car emporium, handling such fine cars of the era as the Thomas Flyer, Northern, Knox, National Electric, Pope-Toledo, Stevens-Duryea, and Packard.

He organized the El Dorado Motor State Line, which later became the Pickwick and then the Greyhound System. He built and operated the first gasoline service station in the state, expanded it into a chain under the name National Supply Stations, and these became the present Chevron Standard Stations.



Art Streib Photographers

Mr. Anthony referred to his home as his "castle." From this view of his living room, you can understand why.

It was also Earle C. Anthony who brought the first neon signs to the U.S. from France. He mobilized the automobile dealers in the state to get the Bay Bridge built, spanning San Francisco Bay. Breaking with all precedent, he stepped from local to national advertising to sell the services of his automobile dealership, taking a full page ad in the *Saturday Evening Post*, inviting Mr. and Mrs. American Motorist to bring their cars to California for the finest service to be found anywhere.

He was the principal Packard Motor Car Co. dealer in the West, and it broke his heart when that automobile manufacturer went out of business. He was a heavy drinker most of his adult life, and in the later years it began to show.

They played his favorite songs on the day of his funeral when he was buried in Forest Lawn in Glendale, Cal.

His survivors were his son, Kelly, who died soon after, and some distant nephews and nieces. Most of his estate was left to the University of California and to California Institute of Technology.

What Earle C. Anthony said better than anything else was the KFI frost warnings.

It's 8 p.m., primetime on network radio, a time when affiliates just don't mess around with the program schedule. Mr. Anthony said nuts to that and to NBC. "We're going to give the fruit growers in the state a three-minute frost warning every night," he said.

He did, too, with the station then fading in to whatever network program already was in progress.

Independence? Integrity to public service? Eccentricity? He was all these things, and more.

Morrie Gelman is senior reporter and West Coast bureau chief with Advertising Age in Los Angeles.

Rock fm

(Continued from Page M-26)

of the audience; 18-to-34-year-olds, about 70%, and 18-to-49-year-olds, about 74%. (There is no am/fm breakdown.)

Adds Mr. Pollack: "In the old days, a station like WABC-AM [in New York] could have everybody. But with a switching audience and the intense competition, what resulted was fragmentation. A radio station goes after a specific demographic."

(WABC now is the flagship of ABC's "TalkRadio" network.)

"Fm fragmentation has been coming slowly for the last eight or nine years," says John Bowen, president of John Blair Radio.

As a result, Mr. Bowen says, radio stations "will have to do a better job selling than they used to." The bottom line? "If a station doesn't program well, it doesn't win," he says. "Advertisers will look for a station that reaches audiences."

To "win," stations have turned to the different formats. Each gives advertisers an example to better target their market. For advertisers, this can have big pluses: Airlines, for example, can advertise on radio stations that have listeners who travel.

And advertising representatives have become wise enough to know that some formats are nothing more than broad labels. "Adult contemporary—what does it mean?" asks Ellen Hullebert, executive vp-marketing and communications with McGavren Guild. "It is a wide range, a safe format so people are not excluded from advertising. You can come up with a million names for different stations."

And formats change constantly. In Dallas, for example, KIXK (fm), owned by Hicks Communications, changed from country to "Classic Hits," a concept devised by Rob Balon and Lee Bayley, the self-proclaimed "Killer Bs" of programing and research. In a National Radio Broadcasters Assn. bulletin, Mr. Balon is quoted as saying he "tried to reach the disgruntled AOR listener."

"Classic Hits" include the bigger oldies of the past few decades. Ratings for the 18-to-34 group (men only) immediately jumped from 1.1 to 6.3 from 6 a.m. to 12 p.m. and from 1.0 to 8.9 from 10 a.m. to 3 p.m. for the same group, according to the NRBA.

Last year, New York-based Doubleday purchased WTFM (fm), an easy-listening station in Lake Success, N.Y., and turned it into WAPP (fm), a highly successful rock station.

Another good example of what a few changes can do is KROQ (fm) in Los Angeles. In September, 1978, KROQ had no ratings. At that time, the station purchased the services of consultant Rick Carroll. Since then, KROQ has catapulted into the top of the rock radio ratings heap. What is the secret? According to general manager Pat Welsh, the key is combining the "cream of the crop of today's new progressive music with a sprinkle of classic oldies from the 1960s and early 1970s." Strong and identifiable air personalities help, as well. It's hard to forget such names as Ramondo & the Blade, Freddy Snakeskin and Jed The Fish and Sam Freeze and his Freeze Dizeez.

In Orlando, Fla., WHLY (fm) has gone to adult rock from 7 p.m. to midnight, playing AOR, including the Doobie Brothers and Jethro Tull.

"We realize that although the Woodstock generation has grown up, they have not outgrown their musical tastes," Mark Kaplowe, the program director, told the NRBA.

And, for example, CBS radio now stresses a "HitRadio" format. According to a CBS bulletin: "The 'HitRadio' format focuses on a tight play list with all the currents being played in high rotation, along with the bigger hits of the recent past. Anytime you tune in, you're likely to hear your favorite hit in fairly short order."

And fm formats will continue to change and evolve from AOR to "Hot Hits!" to "Solid Gold" to others as stations continue to jockey for audience share—and advertising dollars.

Got a sick station? Dial a radio guru

By Mitchell J. Shields

In those earlier days of radio the heroes were men like Alan Freed, Cousin Brucie and Murray the K, deejays with a slightly mad disposition and a tendency to follow their noses—or ears, if you're being practical about the thing—into uncharted realms of music. They would pick and choose from the records available to them and set the patterns others would try to emulate. They were the ones who gave the spark to the sound that jumped out of tinny car speakers and squat machines by the bed. They were the arbiters of audio cool, and the appreciative listening audience knew it.

Today, though, the real creative work isn't being done in the studio but in offices removed from the hurly-burly of broadcast, offices like the album-crammed warren of Lee Abrams.

Mr. Abrams is probably one of the most powerful men in radio. With his partner, Kent Burkhart, he developed a programing format that in the 1970s all but defined successful radio. And he did it not as an employe of any one radio station but as an outside observer, a consultant brought in like a hired gun to mow down the opposition.

The Atlanta-based consulting company of Burkhart/Abrams/-Michaels/Douglas & Associates is generally considered to be the top radio programing consulting group in the nation. It has grown from nothing to a major force in slightly more than a decade. Not coincidentally that same period has seen radio change from an industry in which outside opinions were almost never sought into one where having the right consultant can mean the difference between lackluster performance and blazing success.

"Radio is kind of behind other business in using consultants," notes John Sebastian, a consultant in Phoenix, Ariz, with a string of radio clients. "Tire companies, banks, airlines, cereal makers, they've all used consultants for years to get outside perspectives. It just took radio a little while to learn the truth that two heads are better than one."

Though radio uses management consultants and sales consultants who operate pretty much as they do in any other industry, when the term is bandied about in the broadcast booth it means only one thing—a programing consultant. The way a programing consultant shapes sound varies, depending on how much aid a station seeks. The range of services offered runs from a quick analysis of problems, for which a top consultant might charge $5,000, to a complete restructuring that goes all the way from what music is played, and in what order, to the frequency with which the songs are interrupted by the station's call letters and the slang used by the deejays.

One of the most obvious items the programing consultants sell is expertise. "There just aren't that many great programers in the country, the real turn-around programers," says Kent Burkhart, partner with the 10-year-old Burkhart/Abrams. "There are maybe 19 really good ones, and some 9,000 radio stations."

And growing in importance are the research systems a consultant has to offer. Clients are more likely to ask for demographic proof that a change will work, and consultants have to be able to give it to them.

"You have to recognize that the need of the industry changes," says George A. Burns, president of Burns Media Consultants in Studio City, Cal. "Those of us who have hung around for some time have adapted our services to the times. It's not just a guy who knows how to pick records anymore. In the last few years the research area has been very important, and you've had to learn how to deal with focus groups or the computer generated playlists. High tech is coming to our business like everything else."

For the services of a consultant, a station can be charged from $1,000 to $6,000 a month, depending on its size. "Consulting is expensive," Mr. Burkhart says. "But on the other hand . . . we walked into a radio station in New York that had lost $2 million a year for 10 years. We changed the station, changed its call letters, put a whole new front on it, and the station jumped into the upper echelon. The station went to a $2 million operating profit. Was that worth $5,000 a month? The answer has to be yes."

Despite the lucrative nature of the business, there is not, most consultants agree, much head-to-head competition among those trying to sell radio stations on different formats. The reason is that at the moment the demand far exceeds the number of people around to meet it. There are 9,000 radio stations in the country, and a company like Burkhart/Abrams is likely to be servicing only a few hundred.

"In the beginning we had to go out and knock on some doors," Lee Abrams says, "but now we don't do that. We let the busi-

(Continued on Page M-30)

Mitchell J. Shields is an Atlanta-based writer who has written for Columbia Journalism Review, Savvy *and* Geo.

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As a matter of fact, more than half of *Crain's* subscribers don't read the daily Chicago Tribune regularly; and 72.3% aren't regular readers of the daily Sun-Times.*

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*Subscriber Study Highlights**

Presidents, Board Chairmen, CEOs, Owners, Partners, VPs, GMs, Financial Officers, Directors	72.3%
Average Personal Income	$100,850
Average Personal Net Worth	$837,925

*"Subscribers to Crain's Chicago Business," Dun Bradstreet Associates, 1982

Crain's Chicago Business
We've captured the leaders.

On-air docs prove therapeutic for ratings

By John Revett

Put the health and fitness trend together with a weak economy, and they spell more "doctor" and medical-related advice and self-help programing. Now you can have answers to questions on everything from love and sex problems to optometry, arthritis, nutrition, alcoholism and drugs—all on the radio.

As an official at the Radio-TV News Directors Assn. in Washington says: "We know there are more [of these programs] now than there used to be, but we have no system for keeping track of them. We know that most of the all-news stations have health or medical segments of one kind or another."

Alan Blum, now editor of the New York state "Journal of Medicine," had his own medical call-in program on WNWS (am) in Miami for two years, until late 1979. And he had mixed feelings about the increase in the call-in programs. "What bothered me was it showed a failure of patient trust in their doctors," Dr. Blum says. "They're fearful and looking for assurance. My role was to discuss the problems in general and encourage them to see a doctor."

Other concerns revolve around the sponsorship of such shows by pharmaceutical companies and health and beauty aids advertisers. The American Psychological Assn. has been grappling with complaints about these and other aspects of on-air psychologists in considering guideline revisions, but thus far, no such guidelines have been implemented. Neither has the American Medical Assn. taken any strong positions one way or another on how on-air doctor programs should be conducted. The reaction, in general, however, seems positive.

Sonya Friedman has helped put WXYZ among the top three Detroit stations.

W. J. Lewis, an AMA trustee, said in a speech in Boston some months ago that it's "highly desirable to let the public hear good, sound medical advice." Dr. Lewis said the AMA "clearly accepts [doctors on the air] to provide accurate information on all matters of medical interest to the public. Physicians have a responsibility not only to their own patients but to the community as a whole."

Dr. Lewis' only caveat: "The doctors have a responsibility to protect the privacy of any patient on the air."

Although there is an acknowledged increase in the on-air doctor shows, the programs that are mainly medical in content are not the ones that are exciting station managers nationwide. Rather, it is the category of psychologist/therapist programing that is affecting the ratings.

There are more than 100 degree-holding practitioners, parapsychologists and a few cracker-barrel philosophers conducting shrink-type radio shows all over the U.S.

Although that figure is a rough estimate, there is no doubt about the growth in this area of radio programing.

Whether it is a case of genuine interest in human problems or electronic eavesdropping, these shows, most of them involving sex-related discussions, are credited with boosting the ratings of their stations in nearly all the markets they reach and reportedly have pulled some stations out of obscurity.

In Detroit, program director Michael Packer of WXYZ (am) Talk Radio, says that before the station went on the air with Sonya Friedman's afternoon call-in program it was 13th among radio stations in the market. Now WXYZ is among the top three. Dr. Friedman answers questions ranging from bed-wetting to what a wife should do if her husband wants to stay out all night. (Her answer: Demand the same privilege.) Dr. Friedman's book "Men Are Just Deserts" is now available.

Ruth Westheimer's "Sexually Speaking" on NBC's WYNY (fm) in New York has become No. 1 in its nightime slot

"She makes us laugh at ourselves," says a fan of Ruth Westheimer.

(against more than 70 other programs airing in the region at the time), and Dr. Westheimer is credited with helping boost the station to No. 2 in the New York market in the 25-to-49 age group. She takes on everything from "G-spot" queries to questions concerning masturbation. She also is a strong supporter of marriage and family.

Although Toni Grant of Los Angeles' KABC (am) has been criticized for her sharp tongue and abrupt manner, reportedly before her three-hour show went national, it was bringing in $2 million annually in ad revenues. Dr. Grant's salary is estimated to be more than $100,000. Sharp tongue or not, now her program is carried nationally on ABC Radio Networks.

Virtually all the radio psychologist show hosts consider themselves "educators."

The best-known of them—Drs. Grant, Friedman and Westheimer; Joy Browne of WITS (am) in Boston; Karen Shanor of WRC (am) in Washington; Karen Blaker of WOR (am) in New York; Jennifer James of KVI (am) in Seattle, and others making their marks in Florida and the Southwest—all have either psychology or related degrees.

In general, their success, they say, must be credited to answering a need for people to understand common problems, to come to grips with them rather than fear them.

Critics, some of them psychologists and psychiatrists themselves, say no meaningful advice can be given to complete strangers in a matter of minutes. They also say that hasty advice can do more harm than good and that the shows exploit serious personal problems for entertainment purposes.

"People have a right to find out if they are normal," retorts one of the therapists in defense of the shows, although there is little controversy that entertainment is the main motive.

What Alan Blum, editor of the New York "Journal of Medicine," would like to know is why most of the on-air therapists are women. "I haven't quite figured that one out," he says.

To be fair to the on-air therapists, more topics are dealt with than frequency of orgasm issues. Two of the more serious social problems discussed are drug addiction and alcoholism. At WWL (am) in New Orleans, two psychologists specialize in these areas. (Neither, incidentally, are women.) Pat Galloway has his own call-in program, and James Avery, a doctor, is a frequent guest on Dr. Galloway's show.

According to Lisa Cutito, WWL producer, teen age and adult alcoholism is becoming just as serious a problem as drugs, judging from the flow of calls coming in on these subjects. "Most of the callers are concerned about 'friends,' " says Ms. Cutito. "We think they're often really talking about family members. But in either case, they're usually advised to confront the person in trouble, but carefully. One woman who was worried about a friend always having a drink in her hand before playing tennis was advised to handle it this way: 'I could be wrong, but could you be drinking too much?' The point is to wake someone up to a problem he or she might have.

"There's always a risk. But the approach here is usually to suggest coming out with it and maybe helping someone."

John Revett is a Phoenix-based correspondent for Advertising Age *and sister publication* Electronic Media.

Radio guru

(Continued from Page M-29)

ness pretty much come to us."

The competition is also headed off by the stresses of the business itself. Long-lived consulting companies are exceptions. Burns Media, at 13 years, is one of the oldest. Burkhart/Abrams, with 10 years experience, comes next. Many companies open up and close down in the space of a few years.

"It's a very difficult job, a very tedious job, and there are a lot of people who get in for a short time and leave," says Wayne Cornils, radio vp with the National Assn. of Broadcasters in Washington. "The more stations you have, the more travel you have to do, and that can be wearing. And there is the problem of people not taking your advice. The consultant is like a doctor. He writes a prescription and leaves. His station may or may not follow his suggestions as closely as they should, and if the ratings then fall the consultant gets the blame."

Another problem, Mr. Burkhart notes, is the cost of getting started. Ten years ago a consultant could pretty much get by with a good idea. But today research is demanded, and the cost of getting that is prohibitive.

For all that, the number of consultants, and consultant-dependent stations, is continuing to inch upward. And as that happened, complaints about a homogenization of radio sound have been leveled. Kent Burkhart, though, is not so willing to agree that radio has become a sea of mirror image stations. What has happened instead, he says, is that radio has broken itself into a spectrum of different formats. The diversity is not to be found in a single station, but across a dial that has a rock format station next to one with a jazz format and another with a country format.

"Now there are 40 stations in a major market, and you can find your music, your taste, on one of those channels," he says. "It didn't used to be that way. It used to be that a top 40 jock would play every tenth record jazz, every tenth record country, because there was no other place to hear it. But now you have a wide degree of formats, and they've done very well."

"It's nice to get nostalgic about the good old days," Lee Abrams adds. "But you forget that for every good disk jockey there were 10 horrible ones. I put my first format together because I couldn't find the music I wanted to hear anywhere on the radio. If you really look back at the good old days you'll find out they weren't that good after all. In fact, they were terrible."

A guide to the experts

Top 10 national radio program consultants*

Total mention	General manager	Other dept. managers	Corporate executive
Burkhart/Abrams: Atlanta			
37.4%	37.2%	35.1%	38.9%
Sebastian Casey & Associates: Phoenix			
17.6	17.9	24.6	13.3
Burns Media: Studio City, Cal.			
15.7	15.6	15.8	15.9
Jeff Pollack Communications: Pacific Palisades, Cal.			
14.0	14.3	15.8	12.4
Mike Joseph: Westport, Conn.			
6.6	5.6	10.5	7.1
Drake-Chenault Enterprises: Canoga Park, Cal.			
6.2	4.0	12.3	8.8
E. Alvin Davis & Associates: Landen Farms, O.			
5.5	7.3	3.5	1.8
Bob Henabery Associates: New York			
5.1	4.3	8.8	5.3
The Lund Consultants: Millbrae, Cal.			
5.1	4.3	5.3	7.1
Sherwood/Hennes & Associates: Glenview, Ill.			
3.8	4.7	0.0	3.5

* 471 radio executives were surveyed by The Research Group, Seattle, Wash. The question posed was "Who do you feel are the top radio program consultants in the nation?" This is a list of the top 10.

Source: Reprinted with permission from Radio Only/May, 1982.

A year of adWatch - April, 1982 - March, 1983

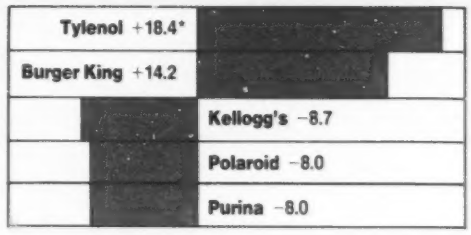
Cumulative awareness scores

Per cent of responses	
Top 5 ads in over-all awareness	
1. Coca-Cola	3.6
2. Pepsi-Cola	2.1
3. Miller Beer	1.6
4. McDonald's	1.1
5. Budweiser	0.9
Cars & trucks	
1. Ford	15.7
2. Chevrolet	10.7
3. Toyota	8.4
Soft drinks	
1. Coca-Cola	24.1
2. Pepsi-Cola	22.3
3. 7UP	7.2
Beer	
1. Budweiser	12.7
2. Miller	11.7
3. Coors	6.2
Laundry products	
1. Tide	18.9
2. Solo	8.6
3. Cheer	5.3
Medicine & drugs	
1. Tylenol	24.3
2. Anacin	7.1
3. Bayer	4.3
Pkgd/canned/frzn foods	
1. Birds Eye	7.0
2. Green Giant	4.3
3. Stouffer's	3.8
Soap & shampoo	
1. Prell	5.4
2. Ivory	4.7
3. Head & Shoulders	4.5
Pet food	
1. Alpo	7.9
2. Purina	7.7
3. Meow Mix	4.4
Cosmetics & fragrances	
1. Avon	3.7
2. Maybelline	3.2
3. Charlie	3.0
Breakfast foods	
1. Kellogg's	5.5
2. Cheerios	4.5
3. Wheaties	2.8
Fast-food restaurants	
1. McDonald's	42.4
2. Burger King	13.1
3. Wendy's	4.7
Tobacco products	
1. Marlboro	7.7
2. Winston	3.5
3. Skoal	2.8
Home electronics	
1. Atari	17.9
2. Radio Shack	3.3
3. Intellivision	3.3
Airline companies	
1. United	12.6
2. Eastern	12.0
3. American	8.7
Paper products	
1. Charmin	8.5
2. Bounty	8.3
3. Scott's	8.0
Wine & liquor	
1. Gallo	6.0
2. Riunite	5.6
3. Paul Masson	2.1
Gum & candy	
1. Wrigley	7.6
2. Doublemint	5.8
3. Trident	4.3
Coffee & tea	
1. Folger's	14.9
2. Maxwell House	14.6
3. Sanka	9.8
Cameras & photo equipment	
1. Kodak	19.3
2. Canon	11.5
3. Polaroid	9.6

Above figures are the percentage of all responses including "I don't know" for each category in the 12 months beginning in April, 1982. The total sample size is 15,030 and the maximum error range is plus or minus 0.8 percentage points.

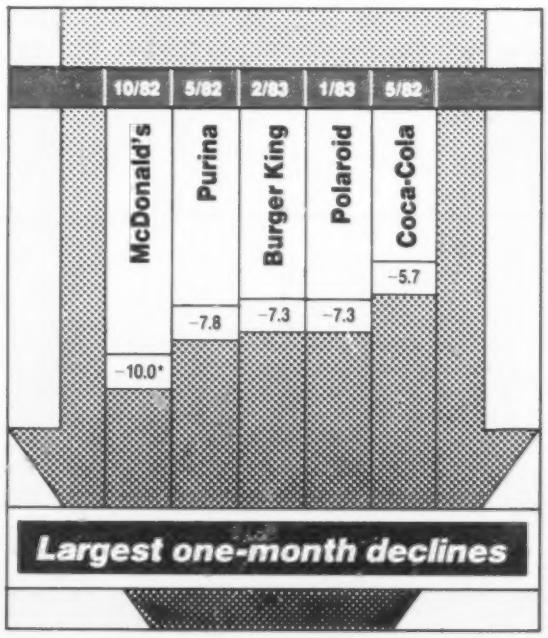
Source: SRI Research Center Inc., Lincoln, Neb.

Largest one-year changes

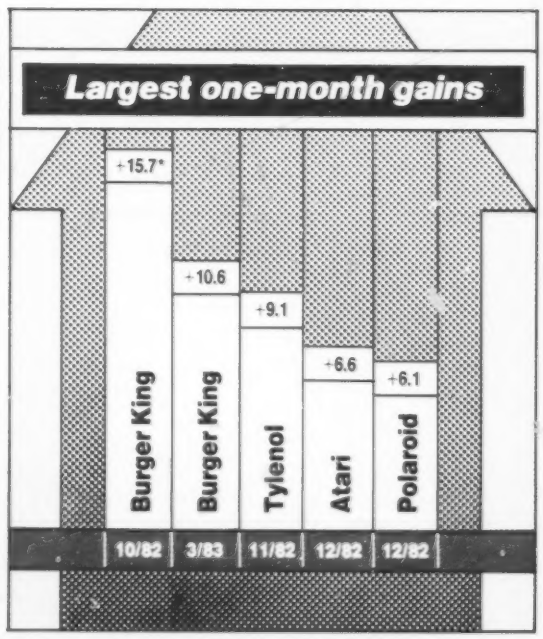


Led categories every month

Product	Category
Atari	Home electronics
Ford	Cars & trucks
Kodak	Cameras & photo equipment
McDonald's	Fast-food
Marlboro	Tobacco products
Tide	Laundry products
Tylenol	Medicine & drugs
Wrigley	Gum & candy



Largest one-month declines



*Percentage point change during specified time period

Ad Age charts by Bob Zeni

Above are selected results from the first year of adWatch, a monthly measurement of consumer awareness of ads begun in April, 1982, by SRI Research Center, Lincoln, Neb.

Consumers say ads a little better

A national survey of consumers on U.S. advertising injects mixed results into the "image of advertising" discussion, a matter that is heating up now that the American Assn. of Advertising Agencies has labeled the matter an important concern for the industry.

While most U.S. consumers say creativity in advertising has improved in the last year, only 40% of consumers give it better marks for believability.

And though a slight majority of 52% say advertising has improved in providing useful information in the last year, less than half—46%—of consumers say it is doing a more effective job in making them want to buy what is advertised.

The telephone survey of 1,250 consumers by SRI Research Center, Lincoln, Neb., also found that advertising is faring much better among minorities. For example, 25% of blacks, Hispanics, Asians and native Americans surveyed said advertising's creativity is "much better" than a year ago, compared to only 17% of the total population who felt that way.#

adWatch Extra: Advertising's image

All criteria measured against a year ago

Creativity	
Much better	17%
Better	45%
Same	16%
Worse	9%
Much worse	3%
Don't know	11%
Believability	
Much better	8%
Better	32%
Same	24%
Worse	18%
Much worse	7%
Don't know	12%
Provides useful information	
Much better	12%
Better	40%
Same	22%
Worse	10%
Much worse	3%
Don't know	13%
Makes me want to buy	
Much better	10%
Better	36%
Same	24%
Worse	11%
Much worse	4%
Don't know	15%

Based on telephone survey of 1,250 respondents from May 1 through May 31 by SRI Research Center, Inc., Lincoln, Neb.

'USA Today' scores well in AA survey

Nearly half of the people who have read *USA Today*, the national daily newspaper introduced by Gannett Co. last fall, are "very likely" or "somewhat likely" to be regular readers if it is available to them, a national survey conducted for Advertising Age indicates.

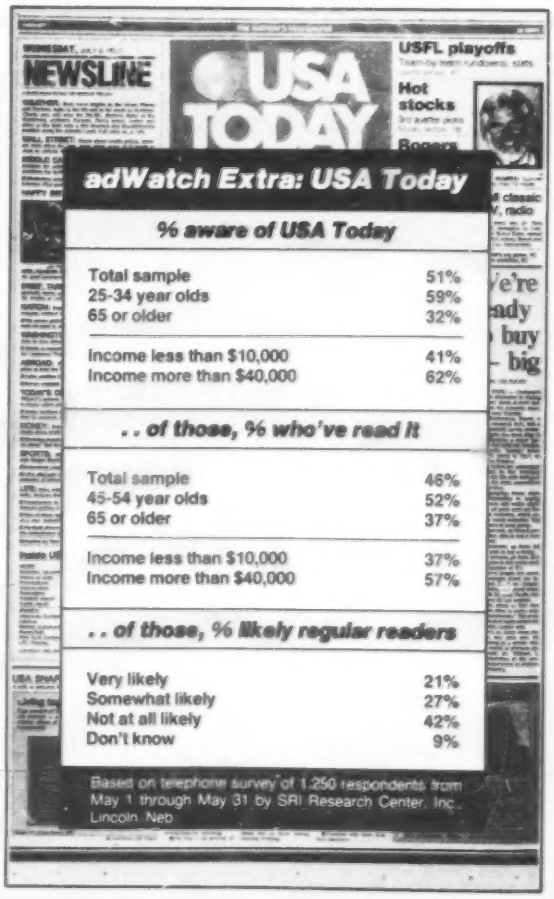
The survey, conducted in May by SRI Research Center, covered a national sample of 1,250 respondents. It found that 51% of the U.S. population had heard of the paper and that 46% of them had read it at least once. *USA Today* is available in 15 major markets.

Of the 46% who had read the paper, 21% said they would "very likely" become regular readers if the paper were available and 27% said they were "somewhat likely" to read it regularly.

Awareness was highest in California, Michigan, New York and Wisconsin, among people 25 to 34 and among higher-income groups.

People with household incomes of more than $40,000 also were more likely to have read the paper, but the strongest "very likely" response for future readership was made up of households earning $10,000 to $20,000 a year.#

For additional information, contact Gary Gabelhouse, SRI Research Center, 301 South 68th St., Lincoln, Neb. 68506. Phone: (402) 489-0351.



adWatch Extra: USA Today

% aware of USA Today	
Total sample	51%
25-34 year olds	59%
65 or older	32%
Income less than $10,000	41%
Income more than $40,000	62%
. . of those, % who've read it	
Total sample	46%
45-54 year olds	52%
65 or older	37%
Income less than $10,000	37%
Income more than $40,000	57%
. . of those, % likely regular readers	
Very likely	21%
Somewhat likely	27%
Not at all likely	42%
Don't know	9%

Based on telephone survey of 1,250 respondents from May 1 through May 31 by SRI Research Center, Inc., Lincoln, Neb.

Ad pages in farm publications for 6 months, 1983-1982

Second-quarter and year-to-date figures for U.S. and Canadian publications reporting to Advertising Age

	Pages			
	April-June 1983	April-June 1982	Jan.-June 1983	Jan.-June 1982
Canadian				
Country Guide:				
#Eastern Edition	133.8	158.0	275.7	332.7
#National Edition	302.1	292.3	570.7	620.6
#Western Edition	188.0	215.5	362.4	429.9
Le Bulletin des Agriculteurs	243.0	223.0	455.0	502.0
Total Group	866.9	888.8	1,663.8	1,885.2
% change	−2.4%		−11.7%	
Dairy & livestock				
Beef Magazine A.	188.5	111.1	418.9	292.7
The Cattleman	301.2	330.1	669.1	707.5
Dairy A.	87.9	72.7	181.7	157.1
Dairy Herd Management	115.5	118.7	291.2	253.6
Drovers Journal (52X) A.	197.0	172.6	462.0	417.3
Farm Progress Hog Producer	18.0	19.5	55.4	44.1
Feedlot Management	82.8	58.4	164.2	133.5
Florida Cattleman	216.9	201.6	436.9	421.8
Hoards Dairyman (23X) A.	232.2	226.9	491.9	530.1
Hog Farm Management	76.6	96.6	231.0	234.7
National Hog Farmer	189.9	183.7	463.2	457.6
Pig American	60.9	59.9	137.3	124.9
Southern Beef Producer (8X)	21.4	14.0	48.9	31.5
Southern Hog Producer (6X) A.	26.8	25.2	38.8	34.2
Sunbelt Dairyman (6X)	20.0	18.5	29.7	27.2
Western Livestock Journal Weekly:				
Central Edition	130.7	92.8	278.8	211.6
Western Edition	137.4	105.4	264.6	245.7
Western Livestock Reporter/-Montwyo News (52X)	112.1	131.6	294.7	294.1
Total Group	2,215.8	2,039.3	4,980.3	4,619.2
% change	+8.6%		+7.8%	
Fruit & vegetable				
American Fruit Grower	119.2	131.0	273.8	278.4
American Vegetable Grower	132.4	171.4	262.0	311.3
Citrus & Vegetable Magazine	118.0	116.0	242.8	264.7
Total Group	369.6	418.4	776.6	854.4
% change	−11.6%		−8.8%	
General farm publications				
American Agriculturist	98.5	79.2	212.5	209.9
California Farmer (21X) A.	211.0	212.0	470.0	501.9
Farm Futures A.	74.5	40.7	201.3	126.4
Farm Industry News (10X)	71.1	81.0	217.7	271.6
Farm Journal (14X)	161.3	160.4	462.1	523.7
Farm Money Management (6X)	7.9	18.6	51.2	53.6
Farmer-Stockman Unit:				
Oklahoma Farmer-Stockman	47.1	47.0	87.1	109.2
Texas Farmer-Stockman	40.9	37.6	78.7	88.6
Harvest Publishing Unit:				
Kansas Farmer (21X)	146.0	168.2	401.0	432.7
Michigan Farmer (21X)	136.1	147.5	384.0	444.0
Missouri Ruralist (21X)	164.1	165.9	466.7	517.4
Ohio Farmer (21X)	195.2	216.4	556.3	654.0
Pennsylvania Farmer (21X)	97.3	88.8	341.1	376.9
High Plains Journal:				
Eastern Kansas (52X)	624.6	624.6	1,221.7	1,268.7
Colorado	596.8	619.9	1,159.4	1,267.1
Nebraska	601.0	613.9	1,149.3	1,236.9
Oklahoma-Texas	624.6	629.0	1,211.7	1,279.2
Western Kansas	670.0	674.4	1,298.7	1,375.5
Irrigation Age (10X) A.	42.9	66.8	97.9	168.7
Kentucky Farmer	74.8	84.3	185.6	262.1
Lancaster Farming (52X)	1,329.6	1,226.4	2,708.6	2,463.5
Midwest Farm Paper Unit: (24X)				
The Farmer	142.8	145.8	755.2	786.4
Nebraska Farmer	279.5	264.8	809.7	801.6
Prairie Farmer A.	233.4	263.5	690.0	818.0
Wallaces Farmer A.	203.7	227.5	678.3	759.2
Wisconsin Agriculturist	178.2	172.8	527.3	548.5
Pecan South (6X)	10.1	13.0	27.4	45.0
Progressive Farmer A.	184.7	204.7	417.7	489.8
Specialized Agricultural Publications:				
Flue Cured Tobacco Farmer	63.2	72.0	144.5	172.1
Peanut Farmer (8X)	47.8	58.7	92.9	120.8
Successful Farming A.	159.8	155.9	454.1	494.7
Tennessee Farmer	48.3	52.6	110.5	118.5
Western Unit Farm Magazines:				
Arizona Farmer-Ranchman	97.3	110.4	175.1	240.4
Colorado Rancher & Farmer	91.9	92.9	240.7	252.4
Northwest Unit Farm Magazines: (24X)				
Idaho Farmer-Stockman	142.0	168.4	400.1	429.0
Montana Farmer-Stockman	215.4	234.9	536.0	578.5
Oregon Farmer-Stockman	114.9	118.6	307.0	321.3
Utah Farmer-Stockman	106.4	103.3	281.0	268.8
Washington Farmer-Stockman	119.7	132.6	319.9	355.6
Wyoming Farmer-Stockman	88.0	72.8	156.3	159.2
Total Group	8,522.4	8,667.8	20,086.3	21,409.4
% change	−1.6%		−6.1%	
Poultry				
Broiler Industry	133.9	124.1	287.2	270.8
Poultry Digest	57.0	76.7	113.0	152.6
Poultry Tribune	83.3	88.1	167.2	177.9
Poultry & Egg News:				
Poultry Times Southeast Edition	78.7	141.2	199.0	254.4
Southwest Edition	66.8	75.8	143.9	173.1
Northeast/Midwest	44.9	50.6	100.8	114.2
Pacific Edition	36.6	45.2	89.8	106.5
Poultry & Egg Mktg.	32.8	42.3	88.1	104.5
Total Group	536.0	644.0	1,199.0	1,354.0
% change	−16.7%		−12.1%	

(X) Represents number of times published each year; publications are monthly unless otherwise specified. A. Sectional linage included but prorated to circulation of regional editions. #Not included in totals.

These execs said yes

(Continued from Page 53)

said. "I remember feeling great animosity toward the X, Y or Z company."

"The tough part, which wasn't that tough, was the traveling," Mr. Upson said. "He was always off in Minneapolis or someplace. He'd average a couple of nights a week away. But he also made a real good effort to make up for time away."

The business has changed from the days their fathers were building their careers. "It had much more of a glamor image because my father was very much involved in television production," Mr. Bloede said. "He worked intimately with the 'Danny Thomas Show' and Lucille Ball, a lot of people who were big tv stars."

If any of his own three children (now ages six, four and one) wanted to go into advertising, the younger Mr. Bloede would be pleased—as pleased as his own father was when he signed on.

Not yet married (nuptials planned for August), Mr. Upson has no children to advise, but if or when he does, he too wouldn't be hesitant if his offspring expressed a wish to go into the business.

Indeed, it is happening all the time. Larry Hampel, son of D'Arcy-MacManus & Masius/New York president Alvin Hampel, just left Dancer Fitzgerald Sample to work at Scali, McCabe, Sloves. And Jimmy Jordan, 23, son of Jordan, Case & McGrath chairman James Jordan, just completed his second week as a copywriter at Benton & Bowles. Paul Kurnit, son of Shep Kurnit, chairman of Calet, Hirsch, Kurnit & Spector, is exec vp-director of client services at Griffin Bacal, and Susan Hagopian, daughter of N W Ayer chairman Louis Hagopian, is an account exec at J. Walter Thompson USA. John Bernbach, son of William Bernbach, runs DDB's London office.

The well-remembered names in the agency business live on.#—*C.M.*

new ad rates

BLAIR & KETCHUM'S COUNTRY JOURNAL, Country Journal Publishing Co., Brattleboro, Vt.: Rate base to 300,000, up 9.1%; b&w page to $6,083, up 14%; four-color page to $8,516, up 14%; b&w cpm to $20.28, up 4.5%; four-color cpm to $28.39, up 4.5%. Changes effective with the September issue.

CIRCUS, Circus Enterprises Corp., New York: Rate base to 185,000, up 27.6%; b&w page to $3,475, up 15.1%; four-color page to $4,625, up 15%; b&w cpm to $18.78, down 9.8%; four-color cpm to $25, down 9.8%. These changes effective with the September issue.

COMPUTERS & ELECTRONICS, Ziff-Davis Publishing Co., New York: Rate base to 600,000, up 50%; b&w page to $15,510, up 50%; four-color page to $21,915, up 50%; b&w cpm to $25.85, unchanged; four-color cpm to $36.53, unchanged. These changes effective with the magazine's October issue.

CPI PURCHASING, Cahners Publishing Co., Boston: Spinoff of *Purchasing's* chemical/process industry edition, to debut in January; rate base 25,000; b&w page $1,975; four-color page $2,925; b&w cpm $79; four-color cpm $117.

RUNNER, Ziff-Davis Publishing Co., New York: Rate base to 265,000, up 17.8%; b&w page to $7,075, up 22%; four-color page to $10,615, up 22%; b&w cpm to $26.70, up 3.6%; four-color cpm to $40.06, up 3.6%. These changes are effective Jan. 1.

SPORTING NEWS, Times Mirror Co., St. Louis: Rate base to 600,000, up 9.1%; b&w page to $9,957, up 9%; four-color page to $12,560, up 9%; b&w cpm to $16.60, down 0.1%; four-color cpm to $20.90, down 0.1%. These changes effective with the Sept. 4 issue.#

Advertising Age Creative Workshop August 9-12 at The New York Hilton

Name _____ ☐ Please send me further information/brochure

Title _____ Enclosed is my check for: ☐ $595 ☐ $100 non-refundable deposit

Company _____ Charge my:

Address _____ ☐ VISA ☐ Master Card ☐ American Express

City _____ State ____ Zip ____ Card # _____

Phone (area code) _____ Expiration date _____

Signature _____

Advertising Age Education/220 E. 42nd Street, New York, NY 10017/Phone 800-233-3435. In New York state, call 212-210-0296/Telex 64-0207

Workshop to study models

New York—The faces of Candice Bergen, Brooke Shields and Cheryl Tiegs are practically synonymous with perfume, jeans and makeup. They are also synonymous with the Ford Models agency.

During a special luncheon presentation at the Advertising Age Creative Workshop, to be held here Aug. 9 to 12, Eileen and Jerry Ford, founders of Ford Models Inc., will discuss "Models in Advertising 1983."

The Fords will look at the history of models in advertising and the different roles they have played.

"Traditionally, models have been used as actresses, serving as part of the scene or the text that conveys the selling message," said Katie Ford, vp of the agency. This contrasts with using models to help create the product image, or, as Ms. Ford asserts, "The model becomes the image, as with Cheryl Tiegs and Cover Girl makeup."

Eileen and Jerry Ford will discuss how they find new talent and transform "farm girls into cover girls." They will also give their predictions for the hottest faces of the '80s and '90s.

Whether person or package, the more attractive the subject, the more attention it receives. In another session at the Creative Workshop, Elinor Selame, exec vp of Selame Design, presents, "Packaging Power—Corporate Identity and Product Recognition."

Ms. Selame will show how to integrate the visual elements of a marketing program into package design in order to build the product's image as well as boost the company's image. She will look at the value of packaging as part of a corporate and product identity program, how brand names can fight the battle against lower-price house and generic brands and will outline the elements of good package design.

These topics are among the more than 45 sessions to be attended by participants from over 20 countries in various advertising and marketing-related positions. For more information about the workshop, phone toll-free: 800-233-3435. In New York state, phone (212) 210-0296 or write to the Advertising Age Creative Workshop, 220 E. 42nd St., New York 10017. Telex: 64 0207.#

Shapiro named to vp spot for American Management

New York—Glenn Shapiro has been named vp-market planning and direct marketing for the American Management Assn., a nonprofit membership organization that conducts worldwide management training programs.

Mr. Shapiro, who comes from American Express Co., where he served as manager of adminstration since 1976, will be responsible for direct-mail marketing, market planning, creative services, list operations and production.

Congressional Record

H 3288 CONGRESSIONAL RECORD — HOUSE May 24, 1983

labor alone. They need the support of the United States government in meeting that challenge.

We need a national policy for American industry today just as badly as Western Europe needed one after World War II.

If Congress and the President, Democrats and Republicans, business and labor work together, not just today but next month and next year I am certain we will meet the challenge. I know that Democrats can work with Republicans in Congress. I know most members want to work together. I just don't know if the President will work with us.

For the graduates today I congratulate you on meeting the challenge of a Jesuit education and for being better men and women as a result of it. You know you are ready to make your mark on society. I trust that you will do so and

and consideration in scheduling those field hearings and for producing such an outstanding bill, and to thank also the members of the Surface Transportation Subcommittee for both their interest and support.

LEGISLATION TO COMBAT ALCOHOL INDUSTRY PROPAGANDA

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from California (Mr. BROWN) is recognized for 5 minutes.

Mr. BROWN of California. Mr. Speaker, we have all lot

vertising may be conducted. I believe that my bill makes a modest beginning towards alleviating the tragic consequences of overindulging our taste for alcohol.

In conjunction with this bill, I shall be reintroducing my Alcoholic Beverage Labeling Act amendment which would require health warnings on most alcoholic beverages. Health warning labels are not new or unusual and serve as a good educational tool.

The vast majority of Americans are simply

"... I am introducing two bills which I hope will combat some of the alcohol industry propaganda. The first bill would prohibit as a deductible business expense the advertising of alcohol beverages ... (the second) would require health warnings on most alcoholic beverages ..."

— U.S. Rep. George Brown, California Democrat

Pressures mounting to curtail liquor advertising

By JOSEPH M. WINSKI

The advertising of alcoholic beverages, particularly beer and wine commercials on tv, is under increasing attack, fueled by an apparently grass-roots movement.

The issue—charges that the advertising contributes to excessive alcohol consumption and therefore should be curtailed or eliminated—was presumed dead just a few years ago.

Depending on how widespread the anti-advertising sentiment becomes, it's conceivable, in the opinion of Miller Brewing Co. executive George Woodward, that beer and wine commercials may go the way of cigaret commercials, banned from radio and tv since 1971.

"I think it's a very real threat—certainly one that the industry should be taking seriously," says Mr. Woodward, who is Miller's manager of government affairs, field operations. "It's a growing phenomenon. We're seeing and hearing a lot more about this than we were."

Consider the following:

- "Good Morning America" airs a weeklong series on drunk driving among teen agers. Host David Hartman says he is "stunned" by the number of letters and calls that follow, criticizing beer and wine commercials—a subject not even addressed in the reports.
- A group called the Wisconsin Citizens Council on Alcohol & Other Drug Abuse asks the state to ban or restrict the advertising of alcoholic beverages on tv, and to consider pushing for a similar national ban.
- In a letter to the Senate committee on commerce,

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Advertising Age

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Substantiation proposals emerge

New FTC formula in analgesics case

By STANLEY E. COHEN

WASHINGTON—After 10 years of legal maneuvering, the Federal Trade Commission has settled on a split-level formula establishing the kinds of proof that three major analgesics marketers must have before making performance and comparison claims.

FTC chairman James C. Miller III indicated he supported the new formula in part to resolve the long dispute. But both he and commissioner George Douglas expressed hope that FTC's current top-to-bottom review of the ad substantiation burden on advertisers who make performance claims will produce some new ideas.

The split-level formula surfaced in decisions last week restricting claims for Bristol-Myers' Bufferin, Excedrin and Excedrin PM, and Sterling Drug's Bayer aspirin, Bayer children's aspirin, Vanquish, Cope and Midol.

If ultimately sustained, the formula would require that studies and research purportedly proving superior performance must be supported by two competent clinical tests. In other situations, where superior performance is asserted without reference to studies, the formula provides a more general

(Continued on Page 76)

The market has changed

By NANCY GIGES

The analgesics market today is quite different from what it was 10 years ago. It differs not only in terms of how brands are advertised and which advertising agencies handle them, but in its size and makeup.

Since 1973, when the Federal Trade Commission began its deceptive-advertising action against three major pharmaceuticals companies, the market has tripled in size to over $1.2 billion. Acetaminophen (nonaspirin) now accounts for more than one-third of total analgesic sales, compared to less than 8% 10 years ago. The change is primarily due to the success and impact of Johnson & Johnson's

(Continued on Page 72)

Industry asks flexibility

By RICHARD L. GORDON

WASHINGTON—Major advertising industry organizations are uncompromising in their support for prior substantiation of factual advertising claims, but are urging the Federal Trade Commission to be flexible when applying the principle to unanticipated "implied" claims.

Among the industry groups, the American Assn. of Advertising Agencies plunged most deeply into FTC's sweeping review of its ad substantiation program, presenting the commission an elaborate 144-page filing that included a survey attempting to gauge the cost and impact of the substantiation program on Four A's members.

Last Friday was the deadline for responding to a lengthy, voluntary FTC questionnaire seeking clues not only on how substantiation affects the industry but also on how consumers react to ad claims and the level of proof they expect advertisers to have.

The responses will be studied by FTC staffers, who will later report back to the commission on possible changes in its approach to substantiation issues.

The Four A's filing, the product of a task force led by association chairman Paul Harper of Needham, Harper & Steers, also went beyond FTC's shopping list to argue that the commission needs to recognize more clearly the limits of ad agency responsibility for verifying information provided by the client. The American Advertising Federation touched on the same issue, but in less detail.

It is "unrealistic," Four A's said, to require that agencies become "independent guarantors of what-

(Continued on Page 76)

last minute news

Colgate tests toothpaste in pump dispenser

NEW YORK—Colgate-Palmolive has moved into test markets with Colgate toothpaste in a pump dispenser. The product, an apparent competitor for Minnetonka's entry into the business with Henkel's Check-Up dentifrice (AA, May 9), is in Minneapolis and Bakersfield, Cal. Tv commercials and print ads by Ted Bates Advertising/New York note that the product eliminates the mess and provides toothpaste "at your fingertips."

Kellogg, P&G, Sears, CBS respond to FTC review

WASHINGTON—Kellogg urged FTC to create a substantiation "safe harbor rule" that would shield from prosecution advertisers that discuss suggested, but scientifically unproven, links between food nutrition, i.e., high-fiber foods, and health. FTC's ad substantiation review *(see story above)* also drew comment late Friday from Procter & Gamble, which criticized FTC "fishing expeditions" for ad backup material and said FTC should act only when it has reason to believe a claim is deceptive. Sears called for an end to litigation "gamesmanship" in FTC ad substantiation reviews and said the commission should instruct its staff to interpret "implied" ad claims as a "reasonable" consumer would. CBS said network ad clearance departments and other industry self-regulation bodies "are a valuable supplement to—but not a substitute for—the FTC's advertising substantiation doctrine."

(Continued on Page 8)

New items for home steal show

By JANET NEIMAN

CHICAGO—Farberware led an array of innovative products at last week's National Housewares Manufacturers Assn. show. Its new electronic cooker creates an entirely new kitchen appliance category.

Apparently preparing for the nine-month hiatus that will occur until the shows resume on a new spring/fall schedule, housewares marketers showed a substantial number of new products.

Farberware's new electronically controlled Ultra Chef was the chief attention-grabber, although many buyers indicated that its $450 retail

(Continued on Page 70)

Norelco breaks this network tv commercial in August for its redesigned Rototract razor. McCaffrey & McCall, New York, handles.

Upfront net tv buying spree

By CRAIG REISS

New York—The dam burst in the upfront network tv market last week, with NBC reporting more than $500 million in upfront sales and ABC saying it has $450 million in upfront deals on hold for final signing this week.

All three networks reported price increases were ranging between 10% and 14%, depending on the individual programing mix required and the prices paid by an advertiser last year.

The final price range is below the initial projections made by network sources, but higher than expected by advertisers who were proclaiming earlier this year that they would not settle for double-digit price hikes (AA, July 11).

More than $100 million of the ABC total was written on Thursday of last week, with the ABC sales and planning departments burning the midnight oil until 4 a.m. Friday in order to handle the crunch.

CBS vp-sales Jerome Dominus declined to say how much CBS has sold, but said the network was "right on target" with sales projections. Mr. Dominus said his staff has been working until midnight every night to handle the volume of business, which has been compounded because of the unexpected early rush of daytime sales.

"The daytime market is wide open, too," said Mr. Dominus, noting that daytime sales usually commence immediately after upfront prime time sales are finished. "I can't explain why the daytime money is coming in at the same time as prime time," he added.

Robert Blackmore, senior vp-sales at NBC-TV, said advertisers, encouraged by reports of increased automotive and retail sales in recent weeks, came into the upfront

(Continued on Page 72)

The coming out of hair 'headlighting'

Clairol's Frost & Tip hair frosting kit gets a boost starting in September, with new print ads carrying the theme: "Headlighting." The Foote, Cone & Belding-created campaign will continue into 1984.

Syndie compromise near

By MAURINE CHRISTOPHER

Active syndication? No. Financial interest, negotiable with the producer and to include shared revenues from off-network rerun sales? Yes.

This is how the compromise solution to the $1 billion battle over tv programing control between the networks and their suppliers seems to be shaping up.

The Federal Communications Commission, which must resolve the question, is expected to vote to propose seeking fast comment before its August hiatus.

The expected vote presumably would be in favor of asking for comments, rather than a vote to approve a compromise now.

While the draft to be considered on Aug. 4 still is being hammered out, it is likely to blend the suggestions from the Justice Department, FCC commissioner James Quello, Group W and others into a plan that would offer something for everyone. This would be a far cry from repeal of the domestic syndication and co-production strictures that were imposed upon the networks in the 1970s.

Although FCC chairman Mark Fowler favors repeal, Mr. Quello, the only former broadcaster on the commission, has supported a middle-ground approach all along, and some station groups, such as Storer Broadcasting, have not opposed letting tv's Big 3 have a share of the profits, if any, from prime time shows running on their networks. Some broadcasters have suggested ABC, CBS and NBC should be allowed only to play the role of silent partners or passive, minority investors in entertainment programs acquired from others.

Many stations and virtually all of the most successful program suppliers want to keep the financial interest ban as well as the syndication barrier.

Of course, no one can predict precisely what will

(Continued on Page 72)

Who shot into market with Dallas cigarets?

By JOHN J. O'CONNOR

New York—Tracking down a new cigaret called Dallas Super Lights has turned up more plot twists than are found in a tv season of "Dallas" episodes.

That Dallas cigarets are being sold in about 10 retail outlets around Manhattan via buy-one/get-one-free retail displays is the only unassailable fact that is known about the brand. From that point, things begin to get murky.

For starters, packs of the product list the maker as "Dallas Tobacco Co. of Dallas, Tex." But the product was manufactured and shipped to a distributor here by Durham, N.C.-based Liggett & Myers Tobacco Co., whose salesmen were seen fussing over the

(Continued on Page 70)

highlights

Monday, July 18, 1983

The Automotive News World Congress exhibited a decidedly healthy outlook and heard a recommendation to scrap Environmental Protection Agency fuel economy ratings. *See Page 6.*

Mattel Inc. named William Mack Morris president of its money-losing Mattel Electronics division, which is threatening to drag the entire company into the red. *See Page 12.*

Personal care appliance marketers are opening up new growth avenues for their lines by packaging selected items in blister packages that can be sold in freestanding displays in supermarkets and mass-merchandise stores. *See Page 14.*

New international section bows

With this issue, Advertising Age inaugurates its first weekly international section to enhance its commitment as the international newspaper of marketing. "It has become increasingly clear to us that many of the key issues affecting advertising agencies, advertisers and the media—whether they relate to client conflict, new-product introductions or magazine spinoffs—are international issues," said Todd Fandell, Ad Age editor, in explaining the purpose behind the expanded coverage.

Reporting for the section are 40 correspondents and stringers—the only international network devoted to covering advertising and marketing. The section also will draw on reports from *Advertising Age's Focus*, the monthly pan-European sister publication based in London, and from *Horizont*, our associated publication in Germany.

Highlights of this week's section:

De Beers Consolidated Mines, which accounts for the majority of diamond sales in the world, is now facing the necessity of spending the largest ad budget in its history. *See Page 42.*

Argentina's Peronist Party, which is favored to win the upcoming elections, is expected to take a hard line against advertising in that country. *See Page 48.*

Australasia Ventures, sole U.S. importer of Australian Vegemite, has seen sales of the yeast paste double since its introduction in the U.S. last year, after receiving help from a hit record by the hot group Men At Work. *See Page 58.*

Harper's gets a new editor, Lewis Lapham, who's actually its old editor now planning to implement a new format for the magazine. *See Page 72.*

Nature's Organics Plus is the target of a $1.3 million-plus suit charging nonpayment of tv advertising time from media buying company Independent Media Services. *See Page 72.*

CORPORATE CLOSEUP

Pet Inc., with help from parent IC Industries and powered by its recent acquisition of Wm. Underwood Co., intends to become a much bigger force in the food business. *See Page 4.*

MAGAZINE

Keith Reinhard, the chief of Needham, Harper & Steers/USA, emphasizes a philosophy that puts people first, then product, with profit as a natural result. *See Page M-4.*

Fitness Marketing: Fueled by the seemingly universal desire for good health and good looks, marketers have expanded their markets to include the entire family. *See Page M-9.*

An American Bar Assn. vote in August could further lift the restrictions placed on advertising by lawyers. *See Page M-26.*

Cover illustration by Raymond Smith.

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ADVERTISING PAGES IN JULY CONSUMER PUBLICATIONS 59

Vol. 54, No. 30—ADVERTISING AGE (ISSN 0001-8899) is published weekly except semi-weekly the third week in March, the second week in September at 740 Rush Street, Chicago, IL 60611. Second-class postage paid at Chicago and additional mailing offices. Send address changes to ADVERTISING AGE, Circulation Department, 740 Rush Street, Chicago, IL 60611.

FCC will end role in rating tiffs

Washington—The Federal Communications Commission decided last week that squabbles over the misuse of ratings data and broadcast station coverage maps should be left to the Federal Trade Commission or to private court litigation.

Since 1963, FCC has had policy statements advising broadcasters of their obligations not to misuse ratings for promotional purposes. In addition, a 1969 policy statement dealt with the use of misleading and exaggerated coverage maps by stations.

The FCC, which is seeking to eliminate unnecessary regulation, said last week that it does not want to be involved in regulating essentially commercial matters like ratings abuse and the misuse of coverage maps. But it said it would continue to take FTC cease-and-desist orders into consideration in determining whether a licensee operated in the public interest during license-renewal hearings.

Broadcasters will continue to be held to account if they file misleading coverage maps with FCC, but the commission said advertisers have the capacity to verify coverage claims and have access to private remedies should abuses occur.

Coen details surge in ad spending

By CHRISTY MARSHALL

NEW YORK—The economy is getting better and it is getting better sooner than expected, according to Robert Coen, senior vp at McCann-Erickson. He said advertising is sharing in the boom.

Last fall, Mr. Coen, whose advertising expenditure compilations are widely followed, predicted advertising expenditures would be up 9.2% in 1983. Now, seven months into the year, Mr. Coen has revised that projection in a report presented last week. He now believes advertising expenditures will be up 11% to $73.8 billion, and in 1984, up 12.2% to $82.9 billion.

"The economic recovery has come on faster than we expected," Mr. Coen said. Of the gains this year, the biggest increase is coming in local advertising.

He estimates total local spending (chiefly newspapers) will hit $32.2 billion, an 11.7% increase and total national will be up 10.4% to $41.7 billion.

In 1984, an Olympics and election year, local advertisers will be spending $36.2 billion, a 12.5% increase, and national advertisers will be spending $46.7 billion, a 12% gain.

For 1983, Mr. Coen estimates magazine revenues will be up 11% to $4.1 billion; national newspapers up 8% to $2.65 billion; network tv up 11% to $6.9 billion; spot tv up 8.5% to $4.7 billion; network radio up 20% to $305 million; spot radio up 9% to $1 billion; direct mail up 13% to $11.7 billion, and other national media spending will be up 8%, to a total $10.4 billion.

When Mr. Coen made his forecast in November, he estimated an 11% increase in national broadcast, an 8% increase in national print and 9% more in other national advertising media.

In the first five months of 1983, network tv ad revenues were up 11%. In the first quarter, spot tv revenues have been up an average of 10%.

Magazines are doing far better than Mr. Coen predicted last year. "I didn't think page volume would return until mid-'83," Mr. Coen said. Instead, in the first five months, pages were up an average of 5% and revenue

(Continued on Page 73)

'USA Today' may expand into Europe

By RICHARD L. GORDON

WASHINGTON—Gannett Co. is studying European distribution for *USA Today* and says it has received unsolicited feelers from two European newspaper publishers.

USA Today president Vincent Spezzano declined to identify the interested Europeans, but said they will call on Gannett executives later this year. Mr. Spezzano said he and Gannett chairman and president Allen H. Neuharth also will be in Europe in October to address a meeting of European newspaper publishers in Marseilles.

Hints from Mr. Neuharth that he sees a possible future for *USA Today* in foreign markets—he's spoken of a "preliminary" study of possible overseas print sites in Europe and the Pacific—have drawn little public attention, and Mr. Spezzano insisted last week there are "no specific plans yet.

"That's not to say it couldn't get serious in another three to six months," he added. "It's very much on the table; we just haven't reached that part of the table yet," the *USA Today* president said. "We have a lot of

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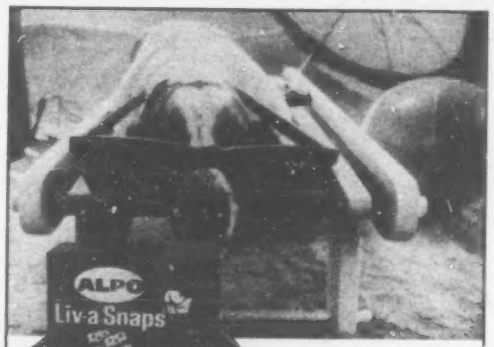

Ah, it's a dog's life

ALLENTOWN, PA.—Kicking off a new $5 million drive for Allen Products' Liv-a Snaps dog treats is a 10-second treat called "Dog Days."

Scheduled to begin airing in 13 major markets east of the Mississippi July 18, it features a live Bassett hound stretched out on a cot at the beach. The dog is wearing oversize sunglasses, and the image of a French poodle appears reflected in the lenses. The hound does not react to this bit of romantic interest, but does perk up when a waiter's hand offers a tray sporting a box of Liv-a Snaps. Voiceover: "The hottest days of summer are dog days. So treat your hot dog to Alpo Liv a Snaps."

Weightman Inc., Philadelphia, is the agency.#

Y&R contender for Ford Europe

By DENNIS CHASE

Young & Rubicam is in the running for $45 million worth of Ford of Europe business if, as many suspect, Ford decides to make a change in assignment of the non-British portion of the account.

Y&R emerged as a strong contender for this business, which now is with J. Walter Thompson Co., when it was invited to a meeting to be held next week to discuss Ford's corporate image in Europe and whether its corporate ad campaigns need more coordination, sources say.

That meeting, which JWT and Ogilvy & Mather (which handles Ford in the U.K.) also will attend, ostensibly will not cover automotive advertising.

But the agencies know that how well their officials discuss Ford's European corporate image is bound to have an impact on the marketer's thinking about the automobile accounts, and they are going all out, sources say.

None of the agencies is talking publicly about the competition for the Ford of Europe account, and a decision is considered months away. The meeting has been organized informally and requires

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world news roundup

BONN—Gruner & Jahr's Stern magazine has lost 10% of its circulation, or 150,000 copies, since the Hitler diaries debacle (AA, May 2). Half the loss is attributed to an increase in the magazine's cover price in April. Ads are down 11.7% for the first half of 1983.

PARIS—The European Parliament picked the Intermarco-Farner agency group to handle the $6 million nonpolitical promotion of the next election in June. Intermarco's head office here will coordinate the campaign, which will run in 10 countries starting in September.

MEXICO CITY—A.C. Nielsen Co. will hold a meeting here this week to determine whether advertisers and agencies are interested in having another tv ratings service. International Research only provides ratings in three cities. Also, Mexico's private tv monopoly, Televisa, will increase its ad rates an unprecedented 116% over 1982, and advertisers are scrambling to make adjustments by the August deadline.

SEOUL—J. Walter Thompson Co. is negotiating a nonequity association with Nara Advertising, South Korea's fourth-largest agency.

MEXICO CITY—Nestle Co. will launch Nescafe Diplomat premium instant coffee here in September with a $660,000 ad budget through McCann-Erickson.

USFL beats 2-minute ad warning

NEW YORK—The national ratings for the U.S. Football League playoff games on July 9 and 10 seem to have won the league the confidence of some of its advertisers, with Anheuser-Busch now saying it intends to be back next season.

While awaiting the results from its championship game played in prime time Aug. 17, the USFL was enthused that its preliminary round of playoff games showed enough ratings strength to keep the interest of advertisers. The July 9 and 10 games both won their respective time periods.

The Saturday game between Chicago and Philadelphia drew a 5.0 rating and 18 share, beating NBC's "30 Rock," 3.6/14, and baseball, 4.5/16, and CBS' "World University Games," 4.5/15. On Sunday, the USFL game between Oakland and Michigan got a 5.9/19, while NBC's "Sportsworld" drew 5.1/16 and CBS' second day of the University Games got a 3.9/13.

IFL seeks tv link. See Page 10.

Jerry Solomon, exec vp at A-B's agency, D'Arcy-MacManus & Masius, said earlier that Budweiser would reconsider continuing its ad participation in USFL next year if the ratings for the playoff games did not show improvement over the season. The final regular-season USFL game became the lowest rated prime time program of the year. "We have no complaints," he said after the start of the playoffs. "Depending on ABC's pricing next year, we expect to be back."#

10 largest research groups
Worldwide, advertising/marketing

Organization	Home country	Approx. research revenues, '82* (In millions)	Number of countries**
1. A.C. Nielsen Co.	U.S.A.	$433.1	25
2. IMS International	U.S.A.	124.8	34
3. SAMI	U.S.A.	85.0	1
4. Arbitron Ratings Co.	U.S.A.	80.3	1
5. AGB Research PLC	U.K.	73.6	20
6. Burke Marketing Serv.	U.S.A.	52.1	2
7. Research International	U.K.	48.2	29
8. Infratest Forschung GmbH & Co.	W. Germany	32.2	5
9. Market Facts Inc.	U.S.A.	25.4***	1
10. GFK Nurnberg Gesellschaft F Konsum	W. Germany	23.9	6
Total		$978.6	

*In many cases, total company revenues are significantly larger: see individual company profiles.

**Through subsidiary company or branch office.

***Does not include Market Facts of Canada, with volume of about $2.3 million, in which the parent owns about 50%.

Source: Advertising Age survey

research beat

First worldwide survey of leading researchers

By JACK HONOMICHL

Six of the largest research organizations in the world are based in the U.S., with four coming from Europe.

That statement is in answer to a perennial question that arises upon publication of the annual review of the largest U.S. research companies (AA, May 23): "How do the largest U.S. companies compare to those headquartered in other countries?"

Before digesting the 1982 revenue estimates in this first compilation of the Top 10 research organizations worldwide, consider:

- Many of the organizations have total revenues far larger than those listed; this ranking is based on just that part of their volume attributable to marketing/advertising/public opinion research. Even though many of these companies are public, that distinction isn't always as clear-cut as one might like. The company-by-company profiles that follow note the relative importance of research in each organization.
- There are currency conversion values (vis-a-vis the U.S. dollar) to consider, and during the past 18 months these have varied significantly as the U.S. dollar has stiffened. This 1982 ranking uses for the British pound sterling an average conversion rate of $1.556 to the pound; for the West German dm, I have used 2.4266 to the dollar. Still, there is a lot of conversion bounce in these numbers, especially when you consider the number of countries in which some of these organizations do business. (IMS International leads in that respect with operations in 34 countries.)

All things considered, consider these 1982 revenues as order-of-magnitude estimates—but certainly close enough to construct a relative ranking.

It was especially frustrating to try to get a fix on the large Japanese research organizations. One thing seems certain: Those well-known Japanese organizations that specialize in marketing/advertising research—

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